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1 **Stanley Sadie** ,***The New Grove Dictionary of Music and Musicians*I**, Vol.4,p261.□□□:The earliest complete account of the intervallic relationships of the 12 pitches is documented in Lv-shih ch'un-ch'iu (3rd century BC) ; the method of their calculation is the simple application of the Pythagorean (cycle of 5ths) method. Macmillan Publisher Limited, 1980.

2 □□□□, p261.□□□: The first attempt at creating an equal tempered scale was made by Ho Ch'eng-t'ien (5th century), who lowered the frequency of each of the notes of the Pythagorean series by a simple factor so that the 13th note was exactly twice the frequency of huang chung'.

3 □□□□, p261.□□□: The five notes making up the Chinese pentatonic scale, which first appeared in Kuan-tzu, are also the first five of the Pythagorean series.

4 **Stanley Sadie** ,***The New Grove Dictionary of Music and Musicians*I**, Vol.4,p261.□□□:The concept of a scale may well have been recognized at that time because the names of the five notes ,kung, shang ,chueh ,chih, yu, were listed according to the Pythagorean series should have been C-G-D-A-E(kung, chih ,shang, yu,chueh).The heptatonic scale of F-G-A-B-C-D-E ,referred to widely in later theoretical treatises ,is formed by the first seven notes of the Pythagorean series. Macmillan Publisher Limited, 1980.

5 □□□□ http://wenwen.soso.com/z/q156381033.htm.

6 **Stanley Sadie** , ***The New Grove Dictionary of Music and Musicians*II**,Vol.5,p635.□□□□But the primary motivation for the growth of Chinese musical scholarship resides in the ancient association made between music and government theory. With the emergence of the Confucian texts (c3rd and 2nd centuries BCE), comprehensive theories of music philosophy and pitch systems evolved. These theories served to establish the principles of a 'refined music' (*yayue*), believed to reinforce state-sanctioned norms of behaviour and, through regulation of pitch systems, reconcile the empire with the cosmological order.Macmillan Publisher Limited, 2001.

7 □□□□,p636.□□□□Among the earliest textual accounts to detail these theories is the *Lüshi chunqiu* (c239 BCE).

8**Stanley Sadie** ,***The New Grove Dictionary of Music and Musicians*II**, Vol.5,p631.□□□□,The notion of a monolithic Chinese culture has penetrated deeply into popular thinking, both Chinese and Western. But unification touched the many regions of China unevenly, and over the last 2000 years, diverse regional subcultures, dialects and musical traditions have grown and thrived.

Macmillan Publisher Limited, 2001.

9 S**tanley Sadie , *The New Grove Dictionary of Music and Musicians*Ⅱ,**Vol.5,p631.□□□□Thus a balanced view of traditions called ‘Chinese’ must be based not only on a knowledge of written history and related iconography but also on the distinctive cultural patterns and musical tastes of the various regions. Macmillan Publisher Limited, 2001.

10 □□□□□p635,□□□□Reflecting even greater cultural diversity than the Han Chinese are China’s ethnic minorities.

11 □□□□□p635,□□□□Today it is a region of great heterogeneity , including roughly two dozen tribal cultures speaking dialects of several broad language families.

12 **Stanley Sadie , The New Grove Dictionary of Music and MusiciansⅡ,**Vol.5,p635,□□□□The far west of China, dominated by present-day Xinjiang province, is one of the largest geographic regions in China. Through its desert corridor ran the legendary Silk Road, along which Buddhist and other material culture and music were introduced into China over the last two millennia. Occupying this area today are a dozen tribal peoples with close ethno-linguistic ties to Central Asia. Largest among them are the Uighurs (about 6 million), Turkic speakers with Muslim-influenced religious practices, who today dominate the Xinjiang Uighur Autonomous Region. Smaller in numbers are the Kazakh, Kyrgyz and others. Arab and Persian musical influences have been strong here. Macmillan Publisher Limited, 2001.

13 □□□□□p635,□□□□The largest groups are Manchu (over 4 million) and Korean (about 3 million). The Manchu, who ruled China during the Qing dynasty (1644–1911), have become largely assimilated, but traditions such as shamanism remain strong. The Koreans, living mostly in eastern Jilin, bordering North Korea, have also modified their traditional culture under Han influence. Macmillan Publisher Limited, 2001.

14S**tanley Sadie , *The New Grove Dictionary of Music and Musicians*Ⅱ,**Vol.5p635,□□□□South-west China has at its core the mountainous provinces of Yunnan and Guizhou, though areas of southern Sichuan, western Guangxi and the vast Xizang plateau (Tibet) are often included as well. Macmillan Publisher Limited, 2001.

15 □□□□□p635,□□□□In the grassland area of Inner Mongolia, south of the Chinese-Mongolian border, live more than 3 million Mongols of different ethnicities, many of whom still practise transhumant pastoralism. Macmillan Publisher Limited, 2001.

16***Stanley Sadie , The New Grove Dictionary of Music and Musicians*Ⅱ,**Vol.5,p685,□□□□The Hui (Muslims) speak local Han dialects. Some minorities live near other groups and speak several local languages, including Han dialects; others have borrowed substantially from Han Chinese or even largely lost their own language. Macmillan Publisher Limited, 2001.

17 □□□□**,**p685,□□□□the 1990 census recorded over 15 million Zhuang, but under 6000 Dulong. Southern minorities are heavily concentrated in south-

western provinces: non-Han constitute almost half the population in Guangxi and a third in Yunnan and Guizhou, but are numerically insignificant in the south-east. Macmillan Publisher Limited, 2001.

18 □□□□**,**p689,□□□□At the time of the 1982 census these 20 or so ethnic groups comprised over 21 million people living in a territory of over 3·5 million km². Macmillan Publisher Limited, 2001.

19 S**tanley Sadie ,** ***The New Grove Dictionary of Music and Musicians*****Ⅱ,**Vol.5,p687,□□□□Commonality of religious beliefs in Guangxi leads all ethnic groups, Han and minority, to perform similar ritual theatre (*shigongxi*). Naxi Dongjing music is clearly adapted from the Han Chinese Dongjing ritual societies found throughout Yunnan. Macmillan Publisher Limited, 2001.

20 S**tanley Sadie ,** ***The New Grove Dictionary of Music and Musicians*****Ⅱ,** Vol.5,p687,□□□□Dai and Tibetan Buddhist liturgical music flourishes in southern and northern Yunnan respectively; Christian Lisu, Miao and others converted by foreign missionaries in the late 19th and early 20th centuries still sing Christian hymns, some in four-part harmony, others adapted from local folksongs; and priests and shamans of many indigenous belief-systems still perform rituals involving traditional music. Macmillan Publisher Limited, 2001.

21 □□□□**,** Vol.5,p688,□□□: Many forms of music are still tied to certain occasions. The song-and-dance of the Yi in Mouding is performed today at the Torch Festival, at weddings, birthdays, village holidays and often in leisure hours.

22 □□□□**,** Vol.5,p635,□□□: Miao genre is the *lusheng* dance, for which the large mouth organ**LUSHENG**is used to accompany group dances associated with calendrical festivals, courtship and other functions.

23 □□□□**,** Vol.5,p685,□□□: The Miao of Guizhou, like many other groups, use individual male-female response singing (*duige*) in courtship..

24 □□□□**,** Vol.5,p632,□□□: Popular Chinese thinking divides Han China into two broad geographic regions: the North, with its lively traditions of Beijing opera and wind-and-percussion music, and the South, with its more refined literary traditions of *Kunqu* opera and silk-and-bamboo music. Qiao Jianzhong, approaching this question from a more empirical orientation, divides the country into as many as 12 music culture areas, based upon historic regional nomenclature and distinctive performance characteristics.

25 □□□□**,** Vol.5,p688,□□□:“Naxi Dongjing instrumental music, borrowed from the Han, displays typical Han-style ensemble heterophony and a simple duple beat. Most southern minorities traditionally have not used musical notation; a frequent exception is the use of *gongche* notation for Han Chinese-derived musics.

26 □□□□**,** Vol.5,p689,□□□:A similar process occurred with musical forms, the best example being the daqu (‘large piece’ or suite), a Chinese musical genre that reached its peak under the Tang dynasty; strongly influenced by the ancient Turkestani suites now known as muqam, it spread as far east as Japan in the guise of gagaku.

27 S**tanley Sadie ,** ***The New Grove Dictionary of Music and***

***Musicians*I,**Vol.4,p256, 原文如下 Peking opera in the People's Republic.After the establishment of the Chinese People's Republic(1949) the Communists reformed the Peking opera according to the ideology of Mao Tse-tung.This sees all art as representing the interests of a particular class and demands that Peking opera should serve the 'workers, peasants and soldiers', not the feudal aristocracy or bourgeoisie. Art should be explicit propaganda for the revolution and should help to convert the masses to socialism. At first, the process of reform was gradual. Until 1963, traditional opera flourished, although particular patriotic or anti-feudal items enjoyed special prestige and reactionary pieces vanished from the repertory. The reformers made certain changes to the texts and conventions to emphasize patriotism and democracy; for instance, they eliminated kowtowing and other gestures of humiliation. At the same time , they developed a body of modern Peking operas on contemporary themes .From 1964, traditional opera virtually disappeared under the influence of Mao Tse-tung's wife Chiang Ch'ing and her supporters ,but its return was made almost certain ways her fall in 1976. The new operas, particularly the 'models'(yang-pan) of Chiang Ch'ing depict stories from the Chinese Revolution or class struggle within socialist enterprises like communes . They have placed great emphasis on the heroism of a leading Communist Party member and his or her revolutionary beliefs, especially since the Culture Revolution began in 1966. Macmillan Publisher Limited, 1980.

28 S**tanley Sadie ,** ***The New Grove Dictionary of Music and Musicians*II,**Vol.5,p650, 原文如下 Nonetheless, some composition and performance was allowed at this time, including the combination of Western instruments and Beijing opera singing first assayed in 1968 with an arrangement of songs from the revolutionary model opera *Hongdeng ji* ('The Red Lantern') by pianist Yin Chengzong (*b* 1941) . This was one of the few so-called 'model operas' (*yangbanxi*) passed for performance by the cultural authorities……in recent years there has been a resurgence of enthusiasm for several of these compositions. Macmillan Publisher Limited, 2001.

29 S**tanley Sadie ,** ***The New Grove Dictionary of Music and Musicians*I,**Vol.4,p279, 原文如下 As this policies were consolidates the people were urged to use music to propagate current party campaigns as well as Marxist principles in general .At the same time some resistance to Mao's cultural policies reflected growing internal political rivalries as well as artistic dissent. Through the Culture Revolution, begun in 1966,Mao effectively crushed this resistance ;the Ministry of Culture was disbanded ,training institutions were closed and local activities discontinued, and all forms of eclecticism in the arts were violently attacked and discredited .Neither Western music nor traditional Chinese genres were taught, performed or published during this period, when China was virtually closed to the outside world .By the 1970s, as relations with Europe and the USA were again slowly resumed ,the result of the gigantic effort to impose a revolutionary music culture on the nation were becoming discernible. They included a synthetic style compounded from both Western and Chinese elements, suggesting the musical consummation of political trends which had been present

rom 1949**.** Macmillan Publisher Limited, 1980.

30 ***Stanley Sadie , The New Grove Dictionary of Music and Musicians*****II,** Vol.5,p648-649, □□□□Temporarily discredited, Mao seized power again during the Cultural Revolution (1966–76), when he encouraged rival bands of teenage Red Guards to rove the nation assaulting all signs – and practitioners – of traditional and foreign culture. Eventually order was restored, and many of these youths were themselves exiled to the country for re-education. From 1980, the Maoist commune system was dismantled; public-sector commerce and industry and state-sponsored cultural units were severely cut, and traditions that the new liberal climate had allowed to revive were now influenced by new popular culture. Macmillan Publisher Limited, 2001.

31 S**tanley Sadie ,** ***The New Grove Dictionary of Music and Musicians*****I,**Vol.4,p281,□□□□A veteran Western-trained musician of less political leaning is Ma Ssu-ts'ung(b 1913),better known as Ma Sitson ,who went to Paris as a boy to study music and returned to China in 1929.Hemade a national reputation as a violinist and later as a composer of songs for which he drew considerably on folk materials .During World War II in Chungking he organized China's first symphony orchestra. After 1949 he was accorded a prominent place in the new activities, becoming president of the Central Institute of Music in Peking and vice-chairman of the Musician of Union(although these seem to have been nominal posts accruing from this long professional standing in Chinese musical circles)□In 1967 he came under violent political attacked and left China to seek refuge in the USA . Macmillan Publisher Limited, 1980.

32 S**tanley Sadie ,** ***The New Grove Dictionary of Music and Musicians*****II,** Vol.16□p29,□□□□Ma Sicong [Ma Szu-Ts`ung, Ma Sitson] (b Haifeng, Guangdong province,7 May 1912;d Philadelphia,20 May 1987).Chinese composer. He studied the violin at conservatory in Nancy and possibly Paris before returning to China in1929, briefly travelling back to France in 1930 for composition lessons .After a series of teaching and administrative appointments at Chinese conservatories ,he appointed head of the Central Conservatory(1950).Persecuted at the outbreak of the Culture Revolution(1966),he fled to the USA, where he remained until his death.

33 S**tanley Sadie ,** ***The New Grove Dictionary of Music and Musicians*****II**□Vol.5□p689□□□□□This area comprises 12 of the 21 provinces of the People's Republic of China and four of its five autonomous regions. Macmillan Publisher Limited, 2001.

34 □□□ 34 □□□□□□□□□□□□ 4 □□□□□23 □□□5 □□□□□2 □□□□□□□

35 S**tanley Sadie ,** ***The New Grove Dictionary of Music and Musicians*****II**□Vol.17□p663□□□□□A national anthem of Tibet was presented in 1960 to the Dalai Lama by a group of scholars who had based the music on a piece of ancient Tibetan sacred music…… The anthem is not now used inside Tibet . Macmillan Publisher Limited, 2001.

[1].□□□.□□[J].□□□□□□□□□□□□□2002□(1).

[2]**Stanley Sadie.** ***The New Grove Dictionary of Music and Musicians*** **I, National Anthem .**Macmillan Publisher Limited, 1980.

[3].□□□.□□□□□[M].□□□□□□□□□1957□.

[4].□□□.□□□□□□[M].□□□□□□□□1953□.

[5].□□□[Z]□□□□□□□□□□□□□□□□□□□□□□□□□.

[6].□□□.□□□□□□□□□[M].□□□□□□□□□□1980□.

[7].□□□.□□□□□□□□□—□□□□□□□□□□□[M].□□□□□□□□□□□□□2008□.

[8] □ □ □ □ Ⅱ **.Stanley Sadie.*The New Grove Dictionary of Music and Musicians*Ⅱ*,Vol.16.***Macmillan Publisher Limited, 2001.

[9].□□□□□□□.□□□□□□□□□□[M].□□□□□□□□□□□2003□.

[10].□□□□.□□□□□□□□□□□□□[M].□□□□□□□□□□□□□2007□.

[11].□□□□□□□□□□□□□□□□□□□□.□□□□□□□□□(□□□)[M].□□□□□□□□□□□□□□2006□.

[12]. [□]□□□·□□□□□□[M]□□□□□□□□□□□□□□□□□□□□1983□.

[13].□□□.□“□□□”□“□□”□□□□□□□□□□□□□□□[J]. □□□□□2007□(3).

[14]□ □□□□□.□□□——□□□□□□□□□[M].□□□□□□□□□□□□2002□.

□□